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| **1-5** |  | Introduction  8.C.1  8.C.2 | Give a pre-assessment test and activity. How do we expand upon the basic acting skills learned in Seventh Grade Theatre Arts? | Warm-ups, games,  lecture and discussion,  journal prompts | Assign play/video attendance  project and journal  assignments  Assign rotating group leaders for warm-ups (leadership skills - communication) and assign leaders to research theatre games and design new games (literacy and creativity) |
| **6-10** |  | Playwright’s responsibilities  8.A.1 | What is theme?  How does a playwright  convey dramatic action  through plot, theme, conflict and character relationships? (literacy connection) | Plays suitable for Eighth Grade Theatre Arts e.g.  *The Crucible*  *The Miracle Worker*  *The Odd Couple*  *The Insanity of Mary Girard*  *Shenandoah* | Assign reading of and discuss 1st play |
| **11-15** |  | Director’s responsibilities  8.C.1 | What is the role of a director?  How do you block a  scene?  How do you communicate stage directions?  How do you organize a  rehearsal schedule? (communication and collaboration) | Book and lecture material  on direction, production  jobs and rehearsal  process | Assign rehearsal  schedule project  Assign two-person scene from a play |
| **16-20** |  | Actor’s responsibilities  8.C.1 | How do you show a character’s objective in a monologue? | Monologues from *102 Monologues for Middle School Actors*  Vocal and physical warm-ups | Assign monologue  Work on monologue  presentation with partner (peer coaching = collaboration and communication) |
| **21-25** |  | Actor’s responsibilities  8.C.1 | How do monologues help support scripted material? | Introduce improvisation exercises to develop character  Explain rubric for assessing monologue/scene presentations | Present monologues  Assess using rubric |
| **26-30** |  | Playwright’s responsibilities  8.C.1.3  8.C.2.1 | How is conflict used to create dramatic action? | Scene writing exercises. Use monologue/scene rubric as a guide for scene construction | Assign scene writing partners.  Establish rehearsal  schedules |
| **31-35** |  | Playwright’s responsibilities  8.C.2.1 | What is the structure of a well written scene? | Read examples of well written scenes *(Glass Menagerie* or other Tennessee Williams)  Scene writing exercises | Continue working on student written scenes |
| **36-40** |  | Actor’s responsibilities  8.C.2.1 | How do you effectively communicate dramatic conflict? | Produce scenes that effectively communicate ideas and feelings | Present student written scenes  Assess student written scenes using scene rubric |
| **41-45** |  | Spectacle  8.AE.1 | What are the elements of design?  What does a scenic designer do?  Where and how does the designer find evidence for the setting of the play? | Textbook ***Exploring Theatre*** or ***The Stage & the School***  Book material and lecture  on scene design and set  construction | Re-read and discuss the visual elements of the 1st play  Assign scene design projects to groups based on scenes within the play being read |
| **46-50** |  | Technical Production - Scenery  8.AE.1 | What is a flat?  What are scenic painting techniques?  What alternatives exist to traditional scenery?  How can technology be used to enhance the physical setting for the play? | Types of flats  Types of scenic paint  Projection techniques | Lessons on base coating, scumbling, cartooning and spattering  Select artwork for projection to establish setting for an assigned scene |
| **51-55** |  | Technical Production – Lighting  8.AE.1 | How does lighting help  establish setting, mood,  etc.?  What are basics of lighting equipment? | Find textual evidence in play for choices in lighting  Types of lighting instruments and purposes of each | Choose a scene and write a description of the lighting  Hang and focus both an ellipsoidal and a fresnel |
| **56-60** |  | Technical Production – Costuming  8.AE.1 | How does costuming  establish setting and define character?  What is the role of a  costume designer?  What are the tools of a  costume shop?  Borrowing and renting – the care of costumes | Book and lecture material  Media center for costume  Research | Costuming one character from the assigned play – written description or color sketch  Select an appropriate costume from costume shop (if available) |
| **61-65** |  | Technical Production – makeup  8.AE.1.2 | How does makeup enhance a production?  What are the different purposes of makeup? | Book, lecture and hands on makeup  demonstration  Old age makeup  Animal makeup | Makeup design for one character from the play – written description or color sketch |
| **66-70** |  | 8.CU.1.1 |  |  |  |
| **71-75** |  | 8.CU.1.2 | What theatres are successful in North Carolina?  How can historical figures be the characters within a play? | Media Center for North Carolina research  The development of Outdoor Historical Drama in North Carolina | Read a history of North Carolina theatre  Create a scene with characters from North Carolina history. Assess the NC scene projects. |
| **76-80** |  | Culmination  8.C.2 | How do you prepare a scene for production?  What elements are essential for the scene to be communicated to an audience? | Scenes from plays suitable for Eighth Grade Theatre Arts or scenes from *Scenes That Happen* | Assign final scene  projects with acting and technical assignments |
| **81-85** |  | Culmination  8.CU.2 | How do you utilize a production schedule to insure adequate preparation? | Rehearsal schedules for acting and all technical elements. Making choices for scenic elements | Continue working on final scenes |
| **86-90** |  | Assessment and Summation  8.A.1 | How do you assess the success of a scene presentation? | Rubrics for Student assessments of scenes. | Present final scenes  Assess final scene project |